

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

RONALD CHANDLER, CONDUCTOR

SUNDAY, APRIL 1, 1979

3 P.M.

MACMILLAN THEATRE

P R O G R A M

Commando March

Samuel Barber
(1910-)

Written and first performed in 1943, the Commando March reflects the warlike spirit of its time through its constantly contrasted dotted and triplet rhythms. The main tune is re-orchestrated four times during the work.

Dichotomy

Donald A. White
(1921-)

In effect, the work is more than a single dichotomy, for this principle exists in the work with respect to tempi dynamic contrast, and in scoring for opposite groups of instruments. It is set in a traditional slow-fast-slow formal design with a quiet opening and conclusion. Dichotomy was first performed in 1965.

Music Makers

Alfred Reed

The work consists of a single Allegro movement with a short introduction. The tune is derived from one of the seven motivic fragments, while the remaining six, of contrasting martial and lyrical character, reach their culmination in the brilliant coda. Conceived as a piece for symphonic wind ensemble, a notable feature of the work is a minimum of instrumental doublings.

Variations on a Korean Folk Song

John B. Chance
(1932-1972)

Chance comments on his own work, composed in 1965: "I became acquainted with the folk song known as Arrirang while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

CONCERT BAND PERSONNEL (April 1, 1979)

Flute

Joanne Geerling
Louise Hanly
Ross Pearson
Patrick Egan (picc)
Ross Carstairs
Carolyn Thompson
Susanna Lyman
Sharon Beeler
Cara Bayly
Evelyn Rennie
Elizabeth Rutter
Rosanne Spinazze
Lauren McCabe

Oboe

Paula Culina
Margo Cahn

Clarinet

Carolyn Horne
Keith Loach
Joseph Orłowski
Judy-Anne Brush (Eb sop)
Susan Willson
Nancy Barrington
Linda Matthews
John Gibaut (Bass C1)
Sharon Hare
Diane La Gaipa
Terry Kowalczyk
Patti Paddle
Cathy Monsinger

Saxophone

Glenn Schofield
Stuart Seigel
Gary Martin
W. Douglas Watson

Bassoon

James Jamieson
Heather Chesley

Trumpet

Philip Price
Neal Farquharson
Burke Carroll
Peggy Matthys
Sandra Chapman
Fran Harvey

French Horn

Raymond Bisha
Janice Hewson
Rita Arendz
Patricia VanWezel
Joanne Bezzubetz
Roy Takayesu
Tom Wade West

Trombone

Susan Dustan
David King
Terry Tusz
Karen Maxwell
Shelley Brooks
Bruce Tonkin

Euphonium

Roman Yasinsky
Ken Hudson

Tuba

Ron Parker
Bob McLean

String Bass

Michelle Mayers
Gerry Vaughan

Percussion

John Mele
Rob Pearce
Andrea Duncan
Steve Peckham
Dianne Frogatt
Geoff Mason

Outdoor Overture

Aaron Copland
(1900-)

Originally commissioned by Alexander Richter for the orchestra of the High School of Music and Art in New York, the Outdoor Overture was later arranged for band by Copland himself. The piece opens with a Maestoso section featuring an expressive trumpet solo. An allegro march develops from this and leads to a resounding climax, at which point the tempo slows down, and the third section, with its new lyrical material, begins. This is followed by an Allegro which ingeniously recaptures the thematic material of the third section, and the piece ends with a high-spirited finale.

INTERMISSION

Variations on America

Charles Ives
(1874-1954)

Written for organ in 1891, the Variations on America is reputedly the earliest example of the technique of polytonality - the simultaneous use of material from two or more different keys. At an organ recital given by Ives in Brewster, the composer's father apparently did not permit him to play certain passages of the work - notably the canons in two and three keys - because they were not conducive to a state of mind appropriate to the church where the recital was being given.

Symphony for Band

Vincent Persichetti
(1915-)

The Symphony for Band has been a standard part of the band repertory since its first performance in 1956. It is cast in a traditional four movement mold. The horn call and the following scale passage, which are heard initially in the slow introduction, furnish the thematic material for the subsequent sonata form Allegro. The slow second movement uses the tune "Round me falls the Night" from Persichetti's Hymns and Responses for the Church Year. The third movement reflects a traditional dancelike character, and the Finale is a rondo which draws on the thematic material of the previous three movements.

Notes by Art Levine

NEXT EVENTS: U. of T. Orchestra, April 7, 1979
MacMillan Theatre at 8.30 p.m.
U. of T. Wind Symphony, April 8, 1979
MacMillan Theatre at 3 p.m.

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GUSTAV CIAMAGA
DEAN